

The background of the poster is a musical score, likely from a Baroque or Classical work, featuring staves with notes, clefs, and dynamic markings such as 'pia' and 'Con sordini'. The image is divided into four quadrants by a central dark blue band. The top-left and bottom-right quadrants are yellow, while the top-right and bottom-left quadrants are blue. The central dark blue band contains the main title and logo.

1999-2000 SEASON

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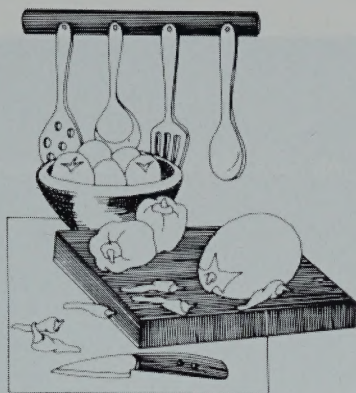
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Handel & Haydn Society
Christopher Hogwood, Artistic Director
John Finney, Associate Conductor
1999-2000 Season

Thursday, December 16, 1999 at 8:00 p.m.
Sunday, December 19 at 3:00 p.m.
New England Conservatory's Jordan Hall

John Finney, conductor
Carol Baum, harp

Angelus ad pastores ait
Hodie Christus natus est

Jan Pieterszoon Sweelinck
[1562-1621]

Hodie Christus natus est, SWV 315

Gail Plummer Abbey, soprano; Ryan Turner, tenor

Heinrich Schütz
[1585-1672]

Deutsches Magnificat, SWV 494

Chorus I: Pamela Murray; Susan Byers Paxson
Gerald Thomas Gray; Herman Hildebrand
Chorus II: Janice Giampa; Katharine Emory
Murray Kidd; Jonathan Barnhart

In natali Domini
En natus est Emanuel
Vom Himmel hoch

Michael Praetorius
[ca. 1571-1621]

Magnificat, BWV 243a

Vom Himmel hoch
Freut euch und jubiliert
Virga Jesse

Johann Sebastian Bach
[1685-1750]

Jill Malin, soprano; Damian Savarino, bass

Ehr sei Gott in der Höh allein

The Angels: Roberta Anderson; Gail Plummer Abbey
Janice Giampa; Gerald Thomas Gray
The Shepherds: Pamela Murray; Susan Byers Paxson
Kamala Soparkar; Ryan Turner
Herman Hildebrand; Jonathan Barnhart

Johann Hermann Schein
[1586-1630]

—Intermission—

(continued on next page)

(continued from previous page)

The Kings and the Shepherds (1974)

Daniel Pinkham

Evergreen (1973)

[b. 1923]

For Him She Sings (Three Domestic Carols), World Premiere

Come Learn of Mary

Easy Enough for Strangers

Even So She Sings

A Ceremony of Carols

Benjamin Britten

Procession

[1913-1976]

Wolcum Yole!

There is no Rose

That yongë child

Katharine Emory, alto

Balulalow

Pamela Murray, soprano

As dew in Aprille

This little Babe

Interlude

In Freezing Winter Night

Spring Carol

Roberta Anderson, soprano I; Gail Plummer Abbey, soprano II

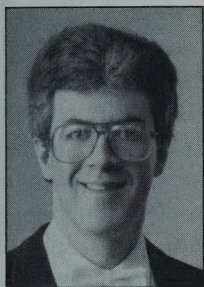
Deo Gracias

Recession

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

ARTIST BIOGRAPHIES

JOHN FINNEY, CONDUCTOR



John Finney is regarded as a musician of great vitality and versatility in his work with several Boston-area ensembles. Since 1987, he has been conductor of the Heritage Chorale in Framingham, and has led that chorus in performances of such major works as Mendelssohn's *Elijah* and Verdi's Requiem. He has been the Director of the University Chorale of Boston College since 1993; he was recently appointed Conductor of the Boston College Symphony Orchestra and given the title of Distinguished Artist-in-Residence at Boston College. He is Director of Music for the Wellesley Hills Congregational Church. Mr. Finney has been H&H Chorusmaster since 1990, and was named Associate Conductor in 1992, directing many of H&H's Jordan Hall concerts and the 1997 performances of Handel's *Messiah* at Symphony Hall. Mr. Finney is widely praised for his harpsichord and organ playing; he holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. He is on the faculty of The Boston Conservatory, and has recorded for Denon, Decca, and Nonesuch.

CAROL BAUM, HARP



Since moving to New England in 1978, Carol Baum has performed with such groups as the Boston Symphony Orchestra, the Harvard Chamber Orchestra, Masterworks Chorale, Boston Cecilia, and the Boston Ballet. Ms. Baum's previous credits include performances with the Pasadena and Long Beach Symphonies, the American Ballet Theater, the Los Angeles Philharmonic, and The Metropolitan Opera as well as appearances with Tony Bennett, Harry Belafonte, and the touring company of *Phantom of the Opera*. Recordings include *The Nine Lessons of Christmas* by John LaMontaine (Fredonia Discs), *Diversions* by Daniel Pinkham (Northeastern Records), *Advent Cantata* by Daniel Pinkham (Koch International), and Britten's *A Ceremony of Carols* (Newport Classics). She is currently harpist for the Boston Lyric Opera and the New Hampshire Symphony Orchestra.

Read all the latest news from H&H at:

www.handelandhaydn.org

DANIEL PINKHAM, COMPOSER

A prolific and versatile composer, Daniel Pinkham's catalogue of work includes four symphonies and other works for large ensembles; cantatas and oratorios; concertos and other works for piano, piccolo, trumpet, violin, harp, and organ; theatre works and chamber operas; electronic music; and twenty documentary film scores. Mr. Pinkham's orchestral works have been played by such orchestras as the New York Philharmonic under the direction of Leonard Bernstein, the Boston Pops Orchestra under the direction of John Williams and Mr. Pinkham himself, and the Buffalo Philharmonic under Mr. Pinkham's direction. Awards include the Composer of the Year award from the American Guild of Organists in 1990 and the Alfred Nash Patterson Foundation Lifetime Achievement award for contribution to the Choral Arts in 1996. Mr. Pinkham is a fellow of the Academy of Arts and Sciences, is Music Director of King's Chapel in Boston, and serves as Senior Professor of Musicology at the New England Conservatory of Music.

NORMA FARBER, POET (*FOR HIM SHE SINGS*)

Norma Farber was born August 6, 1909 in Boston, Massachusetts where she lived for most of her life until her death in 1984. She began publishing her poetry in the 1950s, publishing five books of adult poetry and over a thousand poems in *The Christian Science Monitor* and *The New Yorker*, among others, and over twenty children's books throughout her career. Biblical themes provided Farber with much of her inspiration, as she revisited again and again the story of the creation, the crucifixion, and the nativity in her work. She was married to the late Dr. Sidney Farber, pioneering cancer researcher, and is survived by four children, three grandchildren, and four great-grandchildren.

H&H ENSEMBLE

HARP

Carol Baum

CELLO

Myron Lutzke

ORGAN

James David Christie

H&H CHORUS

John Finney, CHORUSMASTER

The Cabot Family Chorusmaster Chair

SOPRANO

Gail Plummer Abbey

Roberta Anderson

Janice Giampa

Sharon Kelley

Jill Malin

Pamela Murray

ALTO

Katharine Emory

Susan Byers Paxson

Kamala Soparkar

TENOR

Gerald Thomas Gray

Murray Kidd

Ryan Turner

BASS

Jonathan Barnhart

Herman Hildebrand

Damian Savarino

*The H&H Chorus is funded in part by a generous gift from the
Wintersauce Foundation.*

CAROLS AND MOTETS

Robert Mealy

One of the marks of approaching Christmastide is the flood of all too familiar carols that greet us at every turn. We know it's Christmas because we know all the tunes so well: in some ways, this is the closest our secular age comes to the highly seasonal sense of music that was so much a part of the liturgical life of pre-modern Europe. Of course, the Christmas story itself is full of music, from the song Mary sings when she learns that she is miraculously "great with child" (which we know now as the Magnificat) to the great chorus of angels who announce the news of Christ's birth to the astonished shepherds. Indeed, this angelic bulletin has given us the word for our seasonal hymns: "noel" is exactly this "good news."

The first half of this program concerns itself with many of the most beloved and significant Christmas lyrics of northern Europe. Some of these, like the Magnificat, are taken directly from the Bible; others, like the Protestant hymn "Von Himmel hoch" or the ancient Latin "Hodie Christus natus est," are motets on aspects of the Christmas story. The great composers of the early seventeenth century in Germany and the Netherlands rejoiced in the play of these texts, and fully exploited the possibilities of making their images as musically vivid as possible. At the same time, these composers had inherited a strong tradition of contrapuntal craftsmanship, where polyphonic skill was also immensely important. So we can hear in Sweelinck's

"Angelus ad pastores" a seamless blend of beautiful part-writing and musical pictorialism that makes the rhetoric of the text spring to life. This same Biblical passage in German calls forth a highly theatrical setting by J.H. Schein in his setting from 1615, with the choir of angels answered by a crew of puzzled shepherds.

The greatest master of this style in Germany was Schein's close friend and colleague Heinrich Schütz. Two works presented here show how much his style changed over his long life. "Hodie Christus natus est" is a duet from his "Kleine Geistliche Konzerte," published during the privations of the Thirty Year's War and hence a compendium of great music for small forces. Schütz brought the Italian art of word-painting to Germany, and here one can



Heinrich Schütz

hear how much he can do with very little means: listen especially for the virtuosic singing on "canunt angeli," or the sudden transformation from excitement to serenity at "et in terra pax."

Schütz's "Deutsches Magnificat" was one of the very last pieces he completed, and shows him in a more restrained mode. Here the text is set almost entirely in a festive triple-time, as fits Mary's declaration that "mein Geist freuet sich"—her spirit delights in God. That Schütz makes a point of calling this a "German Magnificat" points out how important it was for Lutherans to establish a new tradition of German texts and music to supplement (but not supplant) the Latin liturgical repertoire they had inherited.

Michael Praetorius spent much of his prolific career covering all the liturgical bases for the German church, producing over a thousand settings of Protestant hymns and texts in both German and Latin, and sometimes a mixture of both: in our program, "En natus est Emanuel" is pure Latin, while "Von Himmel hoch" is an ingenious setting of Luther's great hymn. "In natali Domini" begins in Latin, but immediately switches into a vividly colloquial German, as the shepherds cry "wo? wo? wo?"

J.S. Bach's early version of the Magnificat, BWV 243a, illustrates this linguistic coexistence particularly well. He first composed this work for Christmas Day of 1723, and interpolated several seasonal motets into the Biblical text for the

occasion. These include "Von Himmel hoch" as a four-part setting with the complete chorale tune in the soprano as the other parts play with imitation; "Freut euch und jubiliert," another Lutheran Christmas text; and a beautiful duet from Cantata 110, here set to a Latin motet text celebrating the fulfillment of Old Testament prophecy in the birth of Jesus.

The distance from the world of seventeenth-century motets to twentieth-century carols is not as far as one might think; in fact, one piece on this program, the Sweelinck "Hodie Christus natus est," proved indirectly to be an inspiration for Benjamin Britten's *A Ceremony of Carols*, thanks to the sharp memory of his partner. When Britten was compiling texts for his cycle, Peter Pears wrote down the Latin

poem from his memory of that motet, complete with Sweelinck's "noe! noe!" (Britten later emended the text to its more usual form.)

Britten's *A Ceremony of Carols* was written (as the manuscript puts it) "at sea [aboard] MS Axel Johnson, Spring 1942." After several years abroad, Britten abruptly decided to end his stay in America and return to his native Britain for the sake of his composing. He had suffered a lengthy compositional dry spell, which must have been particularly difficult for a composer who usually wrote so fluently, but on

shipboard he found his voice again. Pears wrote to a friend delightedly that Britten had produced "7 Christmas carols for women's voices & Harp! Very sweet and chockful of charm! We had rather a miserable cabin, very

near the huge provisions Ice box, and the smell & heat were intolerable, & it was difficult for him as people seemed to whistle up & down the corridor all day! But he was very patient..." (Britten remarked later "one had to alleviate the boredom.")

This cycle seems to have been prompted by two rather different texts Britten had with him: a book on harp technique sent by a player eager for a concerto, and a volume of English poetry he had picked up in Nova Scotia. Once he had arrived in England (and once he had extricated the manuscript from customs officials, who suspected it was code) Britten arranged for a first hearing with a women's choir. He revised the work in 1943, emending the text of the "Hodie," and making it into a processional and

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might think . . .*

A WORD ABOUT CAROLS

Our English word "carol" comes, by way of the French, from the Latin word for "circle." This was originally a kind of call-and-response dance-song. Secular carols became so popular in the Middle Ages that the clerical establishment regularly complained about them in sermons. The Franciscans had the idea to put sacred words to these pop songs, and soon a new repertory grew up of sacred carols. These were often about the Virgin, and soon became especially associated with Christmas. Carols are deeply embedded in folk culture; one rural observer, writing about "ancient traditions" in 1823, noted that "after the turn of midnight at Christmas eve, service is performed in the churches, followed by the singing of carols to the harp." With the Victorian popularization of Christmas as a major holiday, the old tradition of carol-singing became a rediscovered ritual of the season.

—Robert Mealy

recessional bracketing the work. He rearranged several movements, and added a new carol, "That yongë child," and a harp interlude. The work had its official premiere at Wigmore Hall in London with a boys' choir on December 4 of that year, and was instantly a huge success. Britten wrote a friend that he was "a bit worried about my excessive local success at the moment ... it is all a little embarrassing."

Paired with Britten for this performance is someone who has enjoyed much more than "local success," the distinguished Boston composer Daniel Pinkham. For many years the organist at King's Chapel and the founder of the early music department at New England Conservatory, Pinkham has contributed enormously to local musical culture; his gift of a cycle of "domestic carols" for the Handel and Haydn chorus, which receives its premiere in these performances, is but one example of his musical generosity. Richard Dyer has commented how "a certain basic, slightly diffuse, very humane

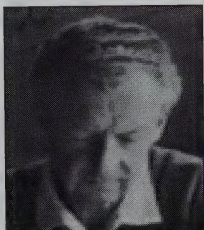
sweetness sings through" Pinkham's music, and this is very true of these settings of Norma Farber's intimate lyrics.

Pinkham's "Evergreen," set to a text by Robert Hillyer, creates its meditative mood through a gentle repeating ostinato, with occasional punctuation provided by a handbell. Another Hillyer poem, "The

Kings and the Shepherds," returns us to the vivid text-setting of the seventeenth century, with its excited refrains of "Sing noel!" The economy of means in these pieces, as with Britten's *A Ceremony of Carols*, underscores the mystery of simplicity that lies at the heart of the Christmas story:

the divine appears among us, and it turns out to be the most human thing of all, a little baby.

—Scholar and performer Robert Mealy has recorded and toured with many period instrument ensembles, including *Sequentia*, *the King's Noyse*, *Les Arts Florissants*, *the Boston Camerata*, and *the Handel & Haydn Society*.



Benjamin Britten

H&H BIOGRAPHICAL TIMELINE

- March 4, 1815: The Handel & Haydn Society is founded "to promote the love of good music and a better performance of it."
- December 25, 1815: First public performance given at King's Chapel in Boston, includes excerpts from Handel's *Messiah*.
- April 1, 3, 4, 1818: First complete performances of Handel's *Messiah* in America.
- 1823: Beethoven is commissioned to compose a work for H&H, but dies before being able to begin.
- August 2, 1826: The Society Chorus performs at memorial services for John Adams and Thomas Jefferson held in Faneuil Hall. Daniel Webster, orator.
- January 26, 1845: First American performance of Handel's oratorio *Samson*.
- January 1, 1864: The Society Chorus performs for the Emancipation Proclamation celebration (Julia Ward Howe, composer of *Battle Hymn of the Republic*, is a member of the Chorus), Ralph Waldo Emerson, orator.
- May 27, 1883: The Society gives a benefit concert to aid Russian jews fleeing Czarist oppression.
- February 27, 1887: First American performance of selections from Bach's *Mass in B Minor*.
- December, 1963: The Society presents the first complete televised performance of Handel's *Messiah* for National Educational Television.
- March 28, 1965: World premiere of Randall Thompson's *Passion According to St. Luke*, commissioned by the Society in celebration of its 150th anniversary.

- 1967: Thomas Dunn is appointed Music Director of H&H and inaugurates a new era in its history, shifting focus from solely choral music to a balanced program of early and contemporary choral and instrumental music involving both performing and visual arts.
- March 25, 1977 H&H gives the world premiere of Daniel Pinkham's *Garden Party*, commissioned especially for the Society.
- 1985: The H&H Education Program is established to serve young people with limited access to musical performance.
- June 30, 1986: Christopher Hogwood is appointed Artistic Director, initiating "historically informed performances" with instruments appropriate to the time period of the piece.
- January, 1988: Jazz pianist Keith Jarrett performs in concert with the H&H Orchestra, beginning a tradition of showcasing Baroque and Jazz music in the same performance.
- April, 1996: H&H embarks on a collaboration with the Mark Morris Dance Group for a fully-staged production of Gluck's *Orfeo*. The production tours throughout the United States and travels to the Edinburgh International Festival, gaining international attention.
- March 27 & 29, 1998: H&H mounts a semi-staged production of Handel's *Julius Caesar* with Sylvia McNair in the role of Cleopatra.
- March 19 & 21, 1999: H&H gives its first world premiere in over 20 years with Dan Welcher's acclaimed *JFK: The Voice of Peace*.

UPCOMING CONCERTS: 1999-2000 SEASON

At Symphony Hall

JAZZ/BAROQUE CELEBRATION

Friday, January 14, 2000 at 8:00 p.m.

Sunday, January 16, 2000 at 3:00 p.m.

The Joshua Redman Quartet

John Finney, conductor

Daniel Stepner, violin

Stephen Hammer, oboe

J.S. BACH: Concerto in C Minor for Oboe
and Violin, (reconstructed from BWV 1060)

MARCELLO: Oboe Concerto

HANDEL: Concerto Grosso in D Major, Op. 6, No. 5

This season's Jazz/Baroque "crossover" pairs the great jazz saxophonist Joshua Redman with the artistry of the H&H Orchestra, playing selections from the Baroque era.

CLASSICAL VALENTINE

Friday, February 11 at 8:00 p.m.

Sunday, February 13 at 3:00 p.m.

BEETHOVEN: Symphony No. 5

SCHUBERT: Symphony No. 1

BEETHOVEN: Overture to *Creatures of Prometheus*

Ivor Bolton, conductor

Beethoven's Fifth Symphony reveals the composer's personal struggle and ultimate triumph over his increasing deafness.

Schubert's elegant Symphony No. 1 rounds out the program.

FAVORITES FROM BACH'S LIBRARY

Friday, March 17 at 8:00 p.m.

Sunday, March 19 at 3:00 p.m.

PERGOLESI arr. Bach: Stabat Mater

HANDEL: *Armida abbandonata*

J.B. BACH: Suite in G Minor

Christopher Hogwood, conductor

Dominique Labelle, soprano

Marietta Simpson, mezzo-soprano

H&H commemorates the 250th anniversary of J.S. Bach's death with a program highlighting works by composers whose works he considered influential in his collection.

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GROUP DISCOUNTS AVAILABLE

At New England Conservatory's Jordan Hall

CLASSICAL MASTERS: MOZART & HAYDN

Friday, February 25 at 8:00 p.m.

HAYDN: *Theresa Mass*

MOZART: "Ave Verum Corpus"

Paul McCreesh, conductor
H&H continues its annual tradition of pairing two Classical greats, Mozart and Haydn. Paul McCreesh, one of today's most exciting and innovative young British conductors, leads the H&H Orchestra and Chorus in this varied program.

SCHUBERT/BRAHMS

Friday, April 7 at 8:00 p.m.

BRAHMS: *Neue Liebeslieder Walzer*

Schubert works to be announced.

Harry Bicket, conductor
Enjoy an evening devoted to the genius of Johannes Brahms and Franz Schubert. Harry Bicket, known worldwide for his work in symphonic and operatic repertoire, leads the H&H Chorus in this program of enchanting music.

"VIVALDI AND HIS VIOLINS"

Thursday, April 27 at 8:00 p.m.

Four Seasons at Old South Church

Friday, April 28 at 8:00 p.m.

Solos, duos, trios at Old South Church

Saturday, April 29 at 3:00 p.m.

Four Seasons at NEC's Jordan Hall

Sunday, April 30 at 3:00 p.m.

L'estro Armonico at NEC's Jordan Hall

Christopher Hogwood, conductor
Stephanie Chase, violin
Federico Guglielmo, violin
Stanley Ritchie, violin
Daniel Stepner, violin

This weekend-long festival celebrates Antonio Vivaldi's substantial canon for the violin. Performances include the masterful Four Seasons, a program of inspiring solos, duos, and trios, as well as the technically challenging L'estro Armonico, a work comprised of twelve concertos for one to four violinists.

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CEREMONY OF CAROLS ONLINE

December 24, 1999—January 3, 2000

This holiday season, H&H features an exclusive, encore presentation of its *Ceremony of Carols* program online and free to the public at www.handelandhaydn.org, from December 24, 1999 through January 3, 2000. Log on and listen to the complete program or individual works.

H&H FIRST NIGHT: DECEMBER 31, 1999

Members of the H&H Chorus and Period Orchestra perform excerpts from the *Ceremony of Carols* program as part of Boston's First Night 2000 festivities. The concerts take place on December 31 at Trinity Church in Copley Square:

7:30 p.m. - 8:10 p.m.

9:00 p.m. - 9:40 p.m.



First Night buttons must be purchased in order to attend this and other programs that weekend. Buttons are available for \$20 at participating locations of Store 24, Starbucks, McDonalds, and Stop & Shop Supermarkets. For more information, call First Night at (617) 542-1399 or visit www.firstnight.org.

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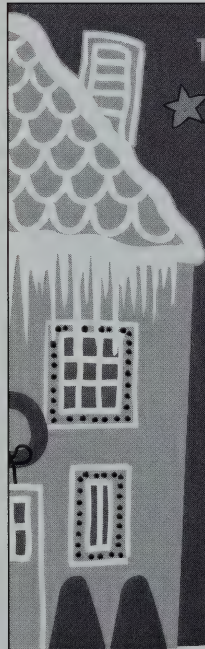
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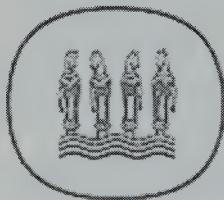
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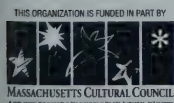
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